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and John Dowland, with three books and the collection called "A Pilgrimes Solace." The subjects are of the greatest variety: love-lyrics, classical conceits, pastorals, psalms and dirges, songs on public characters, on the Gunpowder Plot, on tobacco, beer and ale, on the seasons. The editorial equipment consists of brief notes on sources, authorship, and other facts concerning the songs, with a full index of first lines and of authors.

Rollins, Hyder E. (ed.). *Old English Ballads, 1553-1625.* Pp. xxi, 423. Cambridge University Press, 1920.

The remarkable development of publicity methods in the last few years, by which corporations spend vast sums in appeals for public sympathy, or colleges seek to increase appropriations, or the ordinary citizen is urged to buy a stamp or bond, all in short that we call "propaganda," finds a counterpart in methods used by our ancestors in days before newsprint was as common as it is today. Henry VIII was irritated by black-letter ballads directed against Wolsey and Cromwell; he complained, also, to his brother-monarch, James V, of the Scottish ballads, in which he himself was satirized, to which James retorted that he suspected them to have been written "by some of your own nation." John Fox commended Cromwell for having contrived that "divers excellent ballads" had been written and sent abroad concerning the suppression of the popish idolatry. One aspect of the work of the group of professional ballad-mongers was thus analogous in some respects to that of the modern publicity man.

Illustrations of this point may be found in abundance in Dr. Rollins' invaluable collection of ballads and in his introduction to the book. The editor has collected a large number of ballads entered in the stationers' registers and now first identified and printed. Many of them are on religious subjects, some of these being controversial and others songs of devotion. Many of them are on themes similar to those found in Mr. Fellowes' collection of Madrigals, thus illustrating the great interest in lyric poetry during the period. Besides the printed ballads, Dr. Rollins includes a large number transcribed from manuscripts, the result being a collection of incomparable richness. The editorial apparatus, besides the general introduction, consists of special introductions to the texts, variants and a glossarial index. The book is beautifully printed and bound, the publishers having given it a form worthy of its unique value to all lovers of poetry as well as to students of Elizabethan literature.

Pound, Louise. *Poetic Origins and the Ballad.* Macmillan, 1920.

The writer of this review, having read a good share of the papers composing this volume on their appearance in the *Publications of the Modern Language Association, Modern Philology, Modern Language Notes*, etc., read the book on its apt appearance somewhat as she sometimes reads novels,—the preface, the *mise-en-scène* of the opening chap-

ter, the conclusion, and then straight backwards by chapters. It may be carping, it may be conceit, it may be the *ubris* of more or less Gallic training intruding in the field of a neighbor,—if so, forgive us our trespass—but I wish that the book had been recast in some such order.

Possibly the truly thorough nature of its preparation would have been a little less apparent. We should have 'assisted' less at the author's mental development,—a little in the style of Jean-Christophe or the hero of M. Marcel Proust. And also of the evolution of scholarly thought on the subject in the past quarter of a century. But Miss Pound's own excellent clarity of comprehension, incisive but not brutal perception of critical creeds that are fraying out, and above all her power to use this good judgment on fresh American subject matter, might have been more immediately evident to the general students to whom the book would seem to be addressed. Moreover its logic might have been more persuasive. Good sense applied to what is fairly familiar, and what presents no difficulties of language,—that is, American popular ballads, would then proceed more naturally to light up the really complicated questions of remoter poetic origins. The problem of the Homeric songs, for example, and the earliest epics in France, where every possible fastidious care is after all still vitally needed. Not to err at all with rigidity, doctrinaire or facile, in applying M. Bédier's patient imagination of thought, makes demands on constructive talent as well as on precision of notation and style.

It seems to me that Miss Pound is strongest in the second, that is, in collecting her facts, and in taking intelligent count of parallel, but not related, manifestations. She sees as such the newspaper verse in dialect, which has its far origins sometimes in the Ossian-Chatterton experiments, and which is sometimes the social "fooling" of a body of friends. Personal contacts here have guided her better than some of our investigators are guided,—perhaps some illuminating bits of creative imitation and translation recently printed by psychological-artistic students of Romanic dialects may have sharpened her wits and her taste.

But even in the matter of notation there are what seem to me a few slips in fact or discrimination of fact, especially in matters of the texts that are quoted. The American Expeditionary Forces sang, "Tie up your troubles in your old *tin can*," not the accurate "kit bag." To have missed the joke is to have missed the spirit of a body of youths and maidens who certainly saw things as they were but went ahead anyhow! The "Y" 'broadsides' used in the very curious but by no means unsophisticated exercises in communal singing give the humorous, not the matter-of-fact, wording.

And however it may have happened, whether by bits of half unconscious emendation, by directer derivation, or purer racial transmission, better versions than some of those selected by Miss Pound

for illustration were current in Illinois, half a century since. On page 209 she cites the opening of one song, *Young Charlotte*, in lines that go much less well with the music than those I learned in Illinois, and which approximate the style of the poorer Child ballads far closer:

Young Charlotte lived on a mountain side in a cold and dreary spot,
No dwelling there for five miles 'round, except her father's cot.
But still on many a wintry night young swains would gather there;
Her father kept a social cot, and she was passing fair.

So at least a North of Ireland farm manager taught it to my father. On closer examination the better version really helps, not hurts, Miss Pound's intelligent thesis, and it is the same result that some of us tend to find with mediaeval French texts. The more "literary" form is often the older, and the music, where preserved, or the metrical scheme, where known and applied as a test, often points to a modicum of cultivation or natural taste in the composition.

There are one or two slight rigidities, too, that seem to me a little unfortunate in dealing with the critical theories. I doubt if any Harvard Modern Language scholar, since M. Bédier's writing, and certainly since his first visit at the time of Mr. Lowell's inauguration, holds the older, somewhat more German, theories without at least modification. Their older writings require reading now in the light of what they teach at present. And with Mr. Kittredge certainly,—with his disciples in so far as they really follow his mixture of realism and irony and final "More things in Heaven and earth, Horatio" attitude of examination, the romantic mistiness has seldom seemed at Cambridge to be more than a vein of intellectual mysticism and courtesy and piety to Child.

Harvard Romance and Comparative Literature students, at any rate,—who may be often among Mr. Kittredge's most sincere and admiring pupils, too,—know how far from credulous or sealed-up his disposition has been. Mr. Sheldon certainly handed on an entirely rational,—but by no means a Jacobin, mood, even before M. Bédier came *enfin*. We shall all have to be a little careful still not to repeat the pseudo-Classic errors,—to remember still the pearl of songs from the *Misanthrope*, and

I've heard them lilting at our ewe-milking,
Lasses a-lilting before the dawn of day.

Did Molière write the one as Scott wrote nearly the best of all the narrative ballads in Elspeth's song in the *Antiquary*, as Jane Elliot wrote the other? It may be so, it probably is. But if he did it was certainly in nothing resembling the frame of mind of Boileau's absolutely contemporary scorn for the 'Gothic.' Molière had heard something somewhere *juxtaposuit rusticatem*, in *pleine Classicisme*, and Jane Elliot had at least the popular sympathy to know that her song would be at once on the lips of the Scottish rustics almost as a communal

cry. Not all the jazz of our own great War was too atrocious verse. The *Last Long Mile* is perhaps a bit of clever and not insincere acting,—of which the A. E. F. promptly caught the pose. The *commedia dell'arte* has given signs of reviving even amongst us, in certain highly cultivated circles,—since the visit of the Vieux Colombier artists. Let us use even excellent and delightful common sense with just enough of reverence, and curiosity, and sensibility still, to understand, among other phenomena, that of Romantic theories. Even if we live in and by them no more, our realism need not degenerate into naturalism, in criticism more than creation. Miss Pound's book is refreshing, delightful, but let her younger readers still remember inquiringly, as historic milestones, *John Brown's Body*,—and the Brothers Grimm.

MAUD ELIZABETH TEMPLE.

Saurat, Denis. *La Pensée de Milton*. Paris, 1920. Librairie Félix Alcan.

This comprehensive analysis of the system of ideas which constitutes the basis of Milton's poetry and prose is the more welcome in view of the almost universal tendency of recent criticism to disparage Milton as a thinker and to regard his greatest work as "a monument to dead ideas." Professor Saurat shows that Milton's thought, far from being dead, is, when disengaged from its theological form and considered in its entirety, fundamentally sound and full of wholesome stimulation for the modern mind. The book is by far the most systematic and complete survey of the intellectual fabric of Milton's work which has yet been published. It is possible to quarrel with the author's interpretation of the relation of Milton's opinions to his life and personality and there are unquestionable limitations in the account of the poet's philosophical and theological sources. But Professor Saurat's book remains an indispensable companion to the study of Milton and a valuable corrective to the point of view represented by such critics as Scherer, Arnold, and Raleigh.

J. H. H.

Saurat, Denis. *Blake and Milton*. Bordeaux, 1920. Librairie Félix Alcan.

In this monograph Professor Saurat elaborates in full detail the thesis that Blake is indebted to Milton for much that is most characteristic in his system of thought. After presenting the evidences of direct influence Professor Saurat analyzes the parallel and contrasting features of the conceptions of life held by the two poets and illustrates the resemblance in their general metaphysical outlook and particularly in their respective ways of dealing with dogma and myth. Blake is described as a "wild brother of Milton . . . a Milton who has broken the bonds of self-control and all control, and allows his magnificent soul to pour itself out haphazard."

J. H. H.